

LANAI THEATER
456 Seventh Street
Lanai City
Maui County
Hawaii

HABS HI-562
HABS HI-562

PHOTOGRAPHS

WRITTEN HISTORICAL AND DESCRIPTIVE DATA

REDUCED COPIES OF MEASURED DRAWINGS

FIELD RECORDS

HISTORIC AMERICAN BUILDINGS SURVEY
National Park Service
U.S. Department of the Interior
1849 C Street NW
Washington, DC 20240-0001

HISTORIC AMERICAN BUILDINGS SURVEY

LANAI THEATER

HABS No. HI-562

Location: 456 Seventh Street
Lanai City
Maui County
Hawaii

U.S.G.S. Lanai South, Hawaii quadrangle, 1992
7.5 Minute Series (Topographic) (Scale – 1:24,000) NAD83 datum.

Universal Transverse Mercator Coordinates:
04.716550.2304350

Latitude and Longitude Coordinates:
20°49'35.5"N 156°55'08.75"W

Date of Constr: 1926

Designers: David E. Root

Builder: Masaru Takaki, Contractor

Owner: Lanai Resorts LLC

Present Use: Gymnastics studio and former movie theater.

Significance: Hawaiian Pineapple Co., Ltd., Lanai Theater at 456 Seventh Street is a theater building located adjacent to Dole Park, around which many of Lanai City's community activities are located. Lanai City was the first planned community in the Territory of Hawaii and today is the last intact plantation town in Maui County. It is also the last intact example of Garden City planning and Hawaii Sugar Planters Association (HSPA) village planning standards in Maui County, and one of the last in the State of Hawaii.¹ Lanai Theater is significant as a plantation period theater that was constructed exclusively by Japanese contractors under the leadership of Masaru Takaki. It was one of the first buildings built in Lanai City, and one of the largest of the plantation buildings.

Date of Report: December 2013

¹ Stanley Solamillo, "Draft National Register of Historic Placed Registration Form, Lanai City Business City Town." Proposed historic district. March 2012. pp. 7, 45.

DESCRIPTION:

Lanai Theater is a large wood frame building sheathed in vertically oriented corrugated metal, which terminates above a wood water table with an 11" wide apron below it. It has an irregular footprint having overall dimensions of about 115' x 80'. The main portion of the building is about 115' x 35'. An entry porch (about 20' x 33') is on the south side. A 37'-6" wide restroom portion extends 11'-0" from the main portion of the building at the north side. The partially enclosed portion of the entry porch is sheathed with tongue-and-groove boards and the restroom portion is sheathed with plywood and battens spaced at 12" on center.

The building has a clipped gable roof with a two-level side gable (clipped) with decorative brackets over the entry porch and lobby. A shed roof covers the restroom portion. The roof at the main portion of the building has two ventilation clerestories with clipped gables and exposed rafters on about 1'-4" spacing. These clerestories have panels of fixed, solid wood louvers. Rafters at the main roof are exposed and are spaced about 14' on center. All portions of the roof are covered with corrugated metal panels. The northeast and southwest gable ends of the building have panels of fixed solid louvers. A short, three-section louvered ventilation panel is located in the upper gable of the side gable roof over the entry porch. The center section of this panel has a segmental arch profile top edge.

The original roof structure is supported by wood trusses spaced about 14' on center. The roof trusses are constructed with 4" x 8" top chords and 4" x 6" bottom chords. Diagonal members are 4" x 4" members and vertical components of the trusses are 1" diameter steel rods that work in tension. Diagonal knee braces run from the bottom chords to the wall, starting about 3'-3" from the wall face. On top of the trusses are 4" x 4" purlins spaced 2'-9" to 2'-10" apart. On top of the purlins is continuous sheathing, made of 1" x 8" tongue-and-groove boards.

The building is elevated between about 1'-6" to 6' above the slightly sloping grade by a foundation of wood posts, typically on a single basalt lava rock. The basalt footers are about 12" square and between 4" and 6" thick. The foundation is screened by wooden slats in a grid pattern. A section of screening at the west end is replacement vinyl.

The floor is supported on 2" x 6" joists at 2'-0" on center which typically span about 6' on 4" x 6" beams. These beams also typically span about 6'. The beams are oriented in a north-south direction for the westernmost 13' (under the stage), and are set in the north-south orientation for the easternmost one-third of the building, under the sloped portion of the floor. In the rest of the building, which is the area of the flat floor, the beams are oriented in an east-west direction. At the east end of the main portion, the floor rises in eleven tiers, each about 6" high toward the back of the theater. These tiers were constructed on top of the original continuously sloping 2" x 6" joists that supported the original floor. The tiers are constructed using 2" x 4" and 2" x 6" framing on top of the original joists and are sheathed in plywood.

At the back of the theater is a flat floor from which the projection room is reached on the right (south) side via a stair with five risers. The raising of the floor is reflected on the exterior by changes in the height of the water table, and apron under it, which occurs two times.

At the front façade of the building (south side, facing Seventh Street), the front 25' of the entry porch is open on three sides with a wooden balustrade at the perimeter. The open entry porch contains a 6'-10" x 10'-0" ticket/snack booth. From this entry porch, access to Seventh Street is via two approximately 7' wide walkways, one from each side of the porch. Each walkway makes a quarter turn toward the street on a 10'-0" radius. The east walkway slopes down to sidewalk level at the street, and the west walkway has a seven-step stairway at the sidewalk to access

the sidewalk level. Both paths are defined by heavy wood posts, and top and bottom rails with smaller wood balusters between them.

The east end of the building has a small shed roof covering an enclosed landing for an exit doorway. This doorway is about 10' above grade. A single flight of wood stairs leads down from the landing to grade. Two other former exit doorways are located at the west end of the building, about 8' above grade. These doorways no longer function as exits because they have no stairs or landings, but they are protected by small shed roof canopies. Each doorway is flanked on one side by a six-over-six-light double-hung window. Each door is five-panel wood, and each is covered on the interior and not visible from the interior side.

At the rear (north) side of the building, the restroom portion of the building has a double door near the center of its 37'-6" width. That door opens out onto a wood-framed deck covered with 2" x 6" boards, with a wood railing that separates the deck from a planter adjacent to it. The deck extends the length of the restroom addition. On either side of the door is a fixed solid louver panel that is set high on the wall for ventilation into the restrooms. Flanking the restroom section are two exit doorways from the main section of the building. To the east, a single door opens onto a corrugated metal-enclosed vestibule with several wood stairs down to grade. To the west of the restroom portion is a double door that opens onto an unprotected wood landing with stairs down to grade.

Windows in the Lanai Theater at the main floor are typically paired six-over-six-light double-hung sash that have been modified to restrict light with horizontal boards over the upper sash or with an exterior box projection over the entire (paired) opening. Higher windows located under the eaves are shown on historic photos as paired six-light, hopper sash. These windows are currently covered by exterior boxes but they are visible from the interior, with all the glass painted.

The interior of the exterior walls of the Lanai Theater are typically ½" thick canec wall panels with battens covering the joints. The canec is installed over 1"-thick, vertically oriented tongue-and-groove boards nailed to 2" x 6" horizontal nailers toe-nailed between 2" x 6" studs. The main section of the building is divided in two by a transverse wall that was constructed ca. 1993. The movie theater at the east end has a ceiling of canec strips about 6"-wide, that are installed to form an open grid pattern. The grid is open to the attic space. It is supported by 1" x 6" boards spanning between the trusses. In the western room the original canec ceiling is covered by panels about 4' x 8' in size with battens over the panel joints. The finished ceiling is 15'-11" above the flat portions of the floor.

At the interior of the building's west end is the theater's stage, which has been altered to form part of an exercise studio that occupies the western half of the building. The stage platform is 3'-4" above the main floor of the building and it extends about 13'-6" from the west end wall. The platform extends across the entire approximate 35' width of the building and is flanked by approximately 7'-wide proscenium walls at each side. At the south end of the platform, a set of wooden stairs and landing with a wooden railing provide access from the main floor to the stage wing through a proscenium door. At the north end, the proscenium wall encloses a small room at the wing that is accessed by a doorway from the stage platform. The approximately 20'-wide stage is centered between the enclosed room and the access stairway. The stage opening has been closed by a balustrade, about 3' high, that extends across its entire width. The ends of the balustrade nearest each stage wing are approximately 3'-wide sections of narrow vertical wooden spindles. The remaining center portion of the balustrade (about 14'-wide) is solid, with

mirror panels on the audience side. The balustrade is topped by an approximately 1" x 8" railing.

Chronology of Building Alterations.

When the Lanai Theater was built, in early 1926,² it had a side gable roof (not clipped) covered with corrugated metal panels. A portion of the roof slope facing Seventh Street extended about 6' to 8' to protect the approximate 20' wide lanai at the front entry. The entry lanai had side walls, still existing, of 1" x 6" tongue-and-groove boards with wood trim. About five steps, which were the full width of the lanai, led down from the lanai to a wide paved walkway that extended to Seventh Street. The building had six-over-six-light double-hung windows and the crawlspace was screened by grid-pattern wooden slats.

Sometime between 1929 and 1935, the building was altered by changing the gable ends of the roof to the clipped gable configuration, and two clipped gable ventilation clerestories (extant) were added. Clipped gable dormers were also added, two on each side of the roof. The roof over the entry lanai changed to a clipped gable with brackets. The ridge of the new lanai roof was about 4' below the ridge of the main roof. Lanai side walls were extended up to the new lanai roof, and a section of wall with ventilation louvers was added in the gable end, above the entry portal. The entry portal was configured with rounded top corners and the ventilation louvers were three-part, a wide center section with a segmental arched top flanked by narrower flat-topped sections. Also at this time, a sloping ramp with wooden handrails that was the width of the lanai portal was added from the portal to the sidewalk along Seventh Street. This ramp was covered by a corrugated metal gable roof by the 1970s. That structure had partial sidewalls, in the middle $\frac{1}{3}$ of the ramp on each side.

By the 1970s the windows had almost all been boxed in as previously described. Sometime prior to 1974, the dormers were removed and the roofing was replaced. Other changes made prior to that time included extending the original stage depth by about 11', and changing the continuously sloped theater floor into a series of eleven tiers. Modern seating was installed at the time the tiers were constructed. Based on lumber sizes and other details, these changes likely occurred after the early 1960s. The small original orchestra pit was covered over at some point, but it is unclear when that first occurred. Based on what can be seen from below, this was 2'-5" below the main floor and about 5'-6" wide by 12' long. It was reached via a wood stair from a roughly enclosed room under the stage.

In ca. 1993 several significant changes were made to the building. The exterior exit stairway on the east end was reversed, emptying on the north instead of the south side. An open-sided entry porch with clipped gable roof and brackets was built in front of the entry portal on the Seventh Street façade. When this section of roof was added, the existing three part ventilation panel was reduced in height by raising the bottom sill height. An original, smaller building extension on the rear (north) side of the building was demolished and new restrooms were added. The curved pathways to the addition on the south side were added. A ramp leading to the doors at the west end of the north side were replaced with wood-framed stairs and landing. On the interior, the stage extension was removed, a railing was installed at the front edge of the stage and the theater space was divided into two with a gypsum board covered wall that went from floor to the underside of the roof.

² George C. Munro, *The Story of Lanai* (Honolulu: Privately published, Richard M. Towill) 2007. Photograph, pp. 174-75.

Sometime subsequent to the ca. 1993 work the two stairs on the west end of the building were removed and the doors leading to them were covered over on the inside with gypsum board walls.

HISTORIC CONTEXT:

For more information on the early history of Lanai, Hawaiian Pineapple Co., Ltd (HAPCo) and the early development of Lanai City, see HABS HI-559, HAPCo House No. 26-4 (LC-BCT-005) 605 Lanai Avenue.

The Lanai Theater was constructed during 1925-26. Some of the earliest images of the building are from photographs taken on January 31, 1926, on the occasion of a day trip from Honolulu to Lanai City by Hawaii Governor Wallace R. Farrington and an entourage of over 100 prominent businessmen.³ In the photos taken that day, the theater appears to be finished. The trip was planned to show the newly built city to the Governor and was hosted by James Dole and the Hawaiian Pineapple Co.

The Lanai Theater was a conspicuous part of the recreational and leisure facilities of Lanai City. It was one of the larger buildings overlooking the central park area. At the time Lanai City was built, HAPCo management placed considerable importance on the occupants' needs for diversion and recreation. Children as well as adults were provided with recreational facilities. With over 800 "minor children" on Lanai in 1929 "who had accompanied their working parents to the island," playgrounds with equipment were another noticeable feature of Lanai City.⁴

The Lanai Theater was utilized by both adults and children for motion pictures.⁵ On Saturdays and Sundays during the 1930s, a popular diversion for children in Lanai City was to attend the theater, which would screen movie serials.⁶ Movies at the theater began to be shown ca. 1928-29. Typically, there was a 2:30 pm matinee and a second showing at 5:30 pm.⁷ The projectionist and manager at the theater for many years was Susumu Nishimura, a former Lanai Ranch cowboy. He retired as projectionist ca. 1949-50.⁸

During the mid-1970s the theater typically showed one movie every week, with a single nightly show at 7:00 pm. Admission was \$1.00 for adults and 50 cents for children under 12. Prices were \$1.50 and \$1.00 for "king fu" movies, and a minimum of twenty adult admissions was required or the movie would not be shown that night.⁹ One resident recalled,

The theater used to show one movie a week: good movies, although eight to nine months later than shown in Honolulu. Several Lanaians formed a movie club and we got to select the movies we should see. It was a cultural delight, undimmed by the gaping holes in the screen or the absence of buttered popcorn. But the Tamashiros no longer run the movies and neither Dole nor the union has any

³ Munro, *The Story of Lanai* 2007. Photograph, pp. 174-75, and various photos January 31, 1926 in the collection of the Lanai Culture and Heritage Center, Lanai City.

⁴ Solamillo, "Draft N R Form, Lanai City BCT." p. 26.

⁵ Warren Nishimoto, et al, *Lanai Ranch, The People of Koele and Keomuku* (Honolulu: University of Hawaii at Manoa, Social Science Research Institute, Center for Oral History) 1989. p. 100.

⁶ Ibid. p. 122.

⁷ Ibid. pp. 804-05.

⁸ Ibid. p. 272.

⁹ Robin Kaye, *Lanai Folks* (Honolulu: University Press of Hawaii) 1982. p. 87.

interest in reviving the theater. Why would anyone go to a movie when television is free?¹⁰

The Lanai Theater was also used for school presentations,¹¹ and community events were held there as well. On the afternoon of January 31, 1926, Hawaii Governor Wallace R. Farrington addressed HAPCo workers and guests in the Lanai Theater during the promotional trip hosted by James Dole.¹² At the time of that address, the Lanai Theater had a seating capacity of 450.¹³ In addition to the theater, several other buildings and structures were built to house various recreational activities; a gymnasium, a barbershop & pool hall, a clubhouse, community center, and athletic fields.¹⁴

HAPCo and Lanai City

HAPCo was incorporated in 1901 by James D. Dole and began its pineapple operations at Wahiawa on the Island of Oahu. Over the next two decades, the company grew in scale and prospered. Production increased from 1,893 cases of canned pineapple in 1903 to over 1,700,000 cases in 1920. During this time, under Dole's leadership, the company developed numerous patents on pineapple processing and cultivating equipment, including the Ginaca processing machine in 1911. The company's land holdings increased to over 12,000 acres on Oahu by 1920, both leased land and outright ownership. In December 1922, HAPCo purchased virtually the entire Island of Lanai for \$1,100,000. This land acquisition was expected to add an additional 20,000 acres of land for pineapple cultivation.¹⁵

The HAPCo purchase of Lanai had a huge effect on the island, which then had only about 125 residents.¹⁶ HAPCo contracted Hawaiian Dredging Co. of Honolulu to build a harbor with a breakwater and wharf at Kaunalapau and a road from there to the site of Lanai City. Hawaiian Dredging Co. was also to "establish a small town...with suitable water supply, electric lights, sewerage, etc." that would become Lanai City.¹⁷ It would ultimately house about 3,000 HAPCo employees and their families.¹⁸

With Hawaiian Dredging Co. contracted to build much of the infrastructure, it fell to HAPCo engineers to formulate the design of the new city's layout and its buildings. For this task they turned to HAPCo plantation engineer David E. Root and his assistant James T. Munro. Root was plantation engineer for HAPCo on Lanai from 1923 to 1926. HAPCo hired Munro in 1923 to assist Root by taking charge of the "development and operation of the water system and other responsibilities."¹⁹ In 1926 Munro took over as plantation engineer, a position he held until 1939 when he was transferred to the Honolulu office.²⁰

¹⁰ Kaye, *Lanai Folks*. p. 87. .

¹¹ Nishimoto, *Lanai Ranch*. p. 492.

¹² Henry E. Dougherty, "Isle of Pines" article in "Lanai, The Pineapple Kingdom," pamphlet in HAPCo/ Dole Archives Collection of University of Hawaii at Manoa, Hamilton Library Special Collections. Cab 1 Drawer 1 Fold. 20A. 1926. p. 5. And "Lanai, Once Waste Land Now Blooms," *Honolulu Star Bulletin*, February 1, 1926. P. 7.

¹³ Dougherty, "Isle of Pines." 1926. p. 5.

¹⁴ Solamillo, "Draft N R Form, Lanai City BCT." pp. 25-26.

¹⁵ *Ibid.* p. 13.

¹⁶ *Ibid.* p. 14.

¹⁷ *Ibid.* p. 14.

¹⁸ Kepa Maly, "Lanai City Historic Context Summary," Lanai City: Kumu Pono Associates. 2013.

¹⁹ James T. Munro, "History of Water Resources on Lanai." Manuscript in the collection of the Lanai Cultural and Heritage Center. Feb 18, 1958.

²⁰ "Man Who Built Lanai City Retires, James T. Munro," *Hawaii Industry*, January 1958. p. 52.

Building construction in Lanai City began in 1923 using Japanese work crews under the direction of Kikuichi Honda, who was a contractor on Maui before coming to Lanai City to work for HAPCo. Honda and his crew worked on buildings (mostly residences) into 1924. Honda left Lanai in mid-1924 for reasons unknown and did not return to do any more construction work. In his stead, he appointed a member of his 1923-24 construction crew, Masaru Takaki as the crew leader for building on Lanai. Takaki directed building from 1924-1929.²¹

Takaki was born in Japan in 1902 and arrived in Hawaii at an unknown date. Securing a job on a Maui sugar plantation, he worked his way up from a water boy to an overseer and eventually to a carpenter before being hired by Honda. Both Takaki and Honda resumed careers as contractors on Maui after their work on Lanai City. Takaki specialized in residential construction in East Maui after finishing at Lanai City in 1929.²²

Lanai City was the first development in Hawaii to be planned and built with the recognition that:

Contentment with the housing and surroundings certainly has an effect on a [worker's] producing power, and that good health influenced by sanitary and healthful surroundings plays an important part in keeping up the production by an increased turn-out and a decreased labor turn-over.²³

Lanai City was laid out and built using the contemporary principles of the Garden City planning concept developed in the 1890s and adopted in the 1920s by the HSPA.²⁴ This was a rejection of the model of worker housing as an industrial slum. It embraced the idea that a well planned and laid out city in the midst of a greenbelt with open spaces and tree-lined streets was more conducive to worker productivity.

In part of a 1971 essay, former University of Hawaii Professor of American Studies J. Meredith Neil noted some of Lanai City's remarkable characteristics and its significance in Hawaii's history. The portion of the essay covering Lanai City is worth quoting in full.

The 1920s may have been as crucial in Hawaiian regional planning as they had been for architecture. The Dole Company purchase of the whole island of Lanai in 1922 and the development during the next few years of the island as one huge pineapple plantation with the workers housed in the newly created Lanai City may have marked a major turning point in the history of Hawaiian town-planning. The crowded jumble of thatched huts that, throughout the islands from the 1880s on, quartered the workers first imported from Japan and then from the Philippines, had gradually but noticeably improved into reasonably attractive and comfortable villages. Early photographs of Lanai City do not show it to be appreciably superior to other, contemporaneous plantation towns. However, the wide streets and commodious-looking structures eventually enhanced by thousands of Norfolk pine trees make Lanai City now one of the handsomest small towns in Hawaii. Researchers looking for rewarding topics could hardly do better than to tell the story of twentieth century Lanai within the context of the history of plantations in Hawaii.

²¹ Lorraine Minatoishi-Palumbo, "HABS HI-547, Hawaiian Pineapple Company (HAPCo) House," 2011. pp. 2-3.

²² Ibid. pp. 2-3.

²³ Solamillo, "Draft N R Form, Lanai City BCT." Proposed historic district. March 2012. pp. 16-17.

²⁴ Ibid. pp. 15-16.

Dole's use of the pine trees from Norfolk Island in the South Pacific – the first major appearance of this tree in Hawaii – highlights two frequently neglected aspects of Hawaiian landscaping. Like many individuals and organizations before it, Dole was supplementing the scanty range of indigenous flora by importing varieties from elsewhere. Dole's use of the Norfolk pine also points up a trend, evident in the 1920s and 1930s, away from Mainland styles of decoration and towards a greater use of those from Asia and the Pacific area.²⁵

Although it does not change Neil's basic message, subsequent testing has shown that only one of the pines on the island was from Norfolk Island; the rest are similar, but are Cook Island pines. James Dole had originally proposed that his main town on Lanai be named Pine City. He preferred this name for the town as a shortened version of Pineapple City. When the U.S. Postal service began to set up postal operations there, it informed HAPCo that it would not allow the use of the name Pine City (apparently that name was already over-used on the U.S. mainland). The main town was instead named Lanai City.²⁶

The commercial buildings of Lanai City were also erected by Honda's (1923-24) and Takaki's (1924-29) crews, and by other unidentified contractors from 1930-1956. By mid-1926, besides the Lanai Theater, the buildings in Lanai City consisted of an office, hospital, clubhouse, bank, stores, church and various other buildings, including housing for about 750 people.²⁷ These commercial buildings were all single story, primarily single wall construction, and mostly duplicated the character of the surrounding residential buildings. Some were even built with entry porches. Most were clustered around the central park and followed rules of Garden City planning with generous set backs from the street and planted lawns.²⁸

This repetition of the forms and character of the surrounding residential buildings in the commercial architecture of Lanai City was different from other plantation towns in Maui County. During the 1920s most of these were built with a front façade featuring a parapet that concealed a front gable. These were typically erected for commercial facades along main thoroughfares in areas that had a more urban character. In Lanai City there was no attempt to create this illusion using false fronts.²⁹

When Hawaii Governor Wallace R. Farrington and a group of 138 visitors toured Lanai City and the surrounding plantation lands, the entourage was carried around the island in a motorcade of thirty vehicles. The visit received widespread press coverage with Lanai City very favorably impressing the reporters present.

By 1930 the HAPCo labor force on Lanai was 2,356 persons, including 965 Japanese, 867 Filipinos, and 173 Hawaiians. During the 1930s, Filipino immigration to Lanai from other locales in Hawaii continued, with a large influx of about 1,000 in 1938. Many of these workers had relocated to Lanai after leaving employment with sugar companies because of labor disputes.³⁰

During World War II, four Japanese residents of Lanai were interred. One man was the pastor of the Lanai Nishi Hongwanji Mission, one was a Japanese language instructor there, another

²⁵ J. Meredith Neil, "Paradise Improved: Environmental Design in Hawaii," in William B. O'Neal, ed., *The American Association of Architectural Bibliographers, Papers, Vol. VIII, 1971*. (Charlottesville: University Press of Virginia) 1971. pp. 56-57.

²⁶ Solamillo, "Draft N R Form, Lanai City BCT." p. 14.

²⁷ Ibid. p. 24.

²⁸ Ibid. pp. 24-25.

²⁹ Ibid. p. 25.

³⁰ Solamillo, "Draft N R Form, Lanai City BCT." p. 34.

was the proprietor of the local store, and yet another was a HAPCo employee. In addition, the Hongwanji congregation was forced to vacate the mission building and it was turned over to a Christian congregation and became the Lanai Union Church.³¹ After the end of the war, Hongwanji members were told they could not get their building back and should build another.³²

HAPCo leased its Lanai City houses to employees up until 1954, when it began offering them for sale to employees. Monthly rates were initially (in the 1920s) for the amount of electrical utilities and for kerosene. By the 1950s rents were about \$30 per month for a typical dwelling. The house sales initiated in 1954 did not go as well as HAPCo had hoped.³³ Most employees seemed quite content to pay the low monthly rent in lieu of ownership.

In 1961 HAPCo merged with Castle & Cooke and was renamed Dole Corporation. During the early 1960s growers in Hawaii supplied eighty percent of the world's canned pineapple and the HAPCo Lanai plantation was the largest in the world. By the late 1960s Hawaii's share of the canned fruit market began to decline, a result of plantations in other parts of the world opening and increasing production. With this declining market for Lanai canned pineapple in the 1960s, HAPCo/Dole began the practice of deferring maintenance on many of their Lanai City buildings, causing them to become run down. In 1972, Dole announced its intention to phase out pineapple plantations on Lanai. A twenty one-day, International Longshore and Warehouse Union (ILWU) sanctioned walkout occurred the following year. In the early 1990s as pineapple was closing down on Lanai, tourism was initiated upon the completion of two luxury hotels.³⁴ In 1992 the HAPCo/Dole plantation on Lanai closed, ending commercial pineapple production there.

SOURCES:

A. Architectural Drawings:

No original drawings for Lanai Theater were located.

B. Early Views:

Early photographs of the Lanai Theater taken on the January 31, 1926 tour of Lanai by Hawaii Governor Farrington and his entourage are available at the archives of the Lanai Culture and Heritage Center, Lanai City.

The HAPCo/ Dole Corporation Archives collection at the University of Hawaii at Manoa, Special Collections at Hamilton Library has a wealth of material pertaining to HAPCo, including some information on operations on Lanai. Several folders from this collection were examined for information specific to the Lanai Theater with few results. However, this collection remains rich in material on Lanai and should be consulted by future researchers. Folders examined for this report are as follows:

Cabinet 1	Drawer 1	Fold. 30	Title: Lanai Community 1926-1960.
Cabinet 1	Drawer 1	Fold. 27	Title: Lanai Families 1930-1950
Cabinet 1	Drawer 1	Fold. 20	Title: Lanai Gen. Info. 1886-1971
Cabinet 1	Drawer 1	Fold. 20A	Title: Lanai Gen. Info. 1924-1965
Cabinet 1	Drawer 1	Fold. 21	Title: Lanai Photos 1926-1962
Cabinet 3	Drawer 1	Fold. 50	Title: Photos – Aerial 1951

³¹ Solamillo, "Draft N R Form, Lanai City BCT." p. 38.

³² Ibid. p. 39.

³³ Ibid. p. 42.

³⁴ Ibid. pp. 43-44.

Cabinet 3 Drawer 1 Fold. 39 HAPCo 1920-1940

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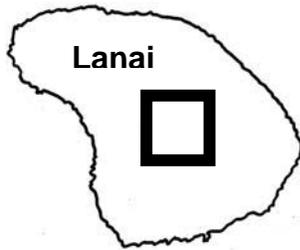
_____. "Draft National Register of Historic Placed Registration Form, Lanai City Business City Town." Proposed historic district. Edits by Astrid Liverman, photos and illustrations provided by Sally Kaye and Reynold Gima. March 2012. Located in the files of Hawaii State Historic Preservation Division.

PROJECT INFORMATION

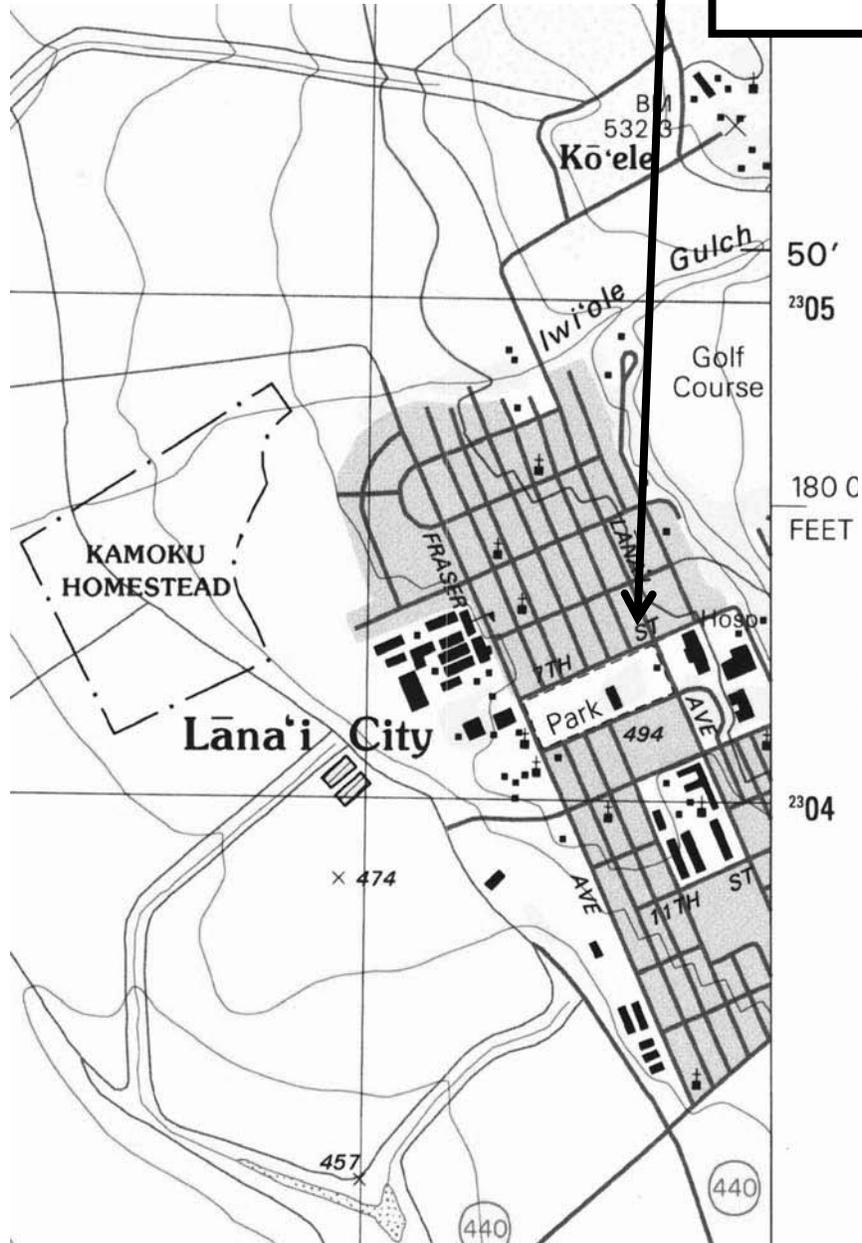
This report is written in advance of the rehabilitation of the Lanai Theater, which will reconstruct some of the historic features that were part of the building. The main points of the reconstruction are adding clipped gable dormers and reconfiguring the Seventh Street main entry to more closely replicate the look of the building after its ca. 1929 renovations. Maui County has stipulated that this HABS report be produced as mitigation for these alterations to the building. Archival photography is being taken both before and after these alterations. See the photo log.

The historic context for this report was researched and written by Dee Ruzicka of Mason Architects Inc, Honolulu, Hawaii with contributions by Kepa Maly of Kumu Pono Associates, Lanai City, Hawaii. Archival photographs were taken by David Franzen of Franzen Photography, Kailua, Hawaii. This report was compiled by Dee Ruzicka of Mason Architects, Inc, Honolulu, Hawaii.

Location map.



Lanai Theater
456 Seventh St.



Photograph of the Lanai Theater taken January 31, 1926 on the occasion of a day trip from Honolulu to Lanai City by Hawaii Governor Wallace R. Farrington and an entourage of over 100 prominent businessmen. *Photograph "Historic photos of Lanai # 119," from the collection of the Lanai Cultural and Heritage Center.*



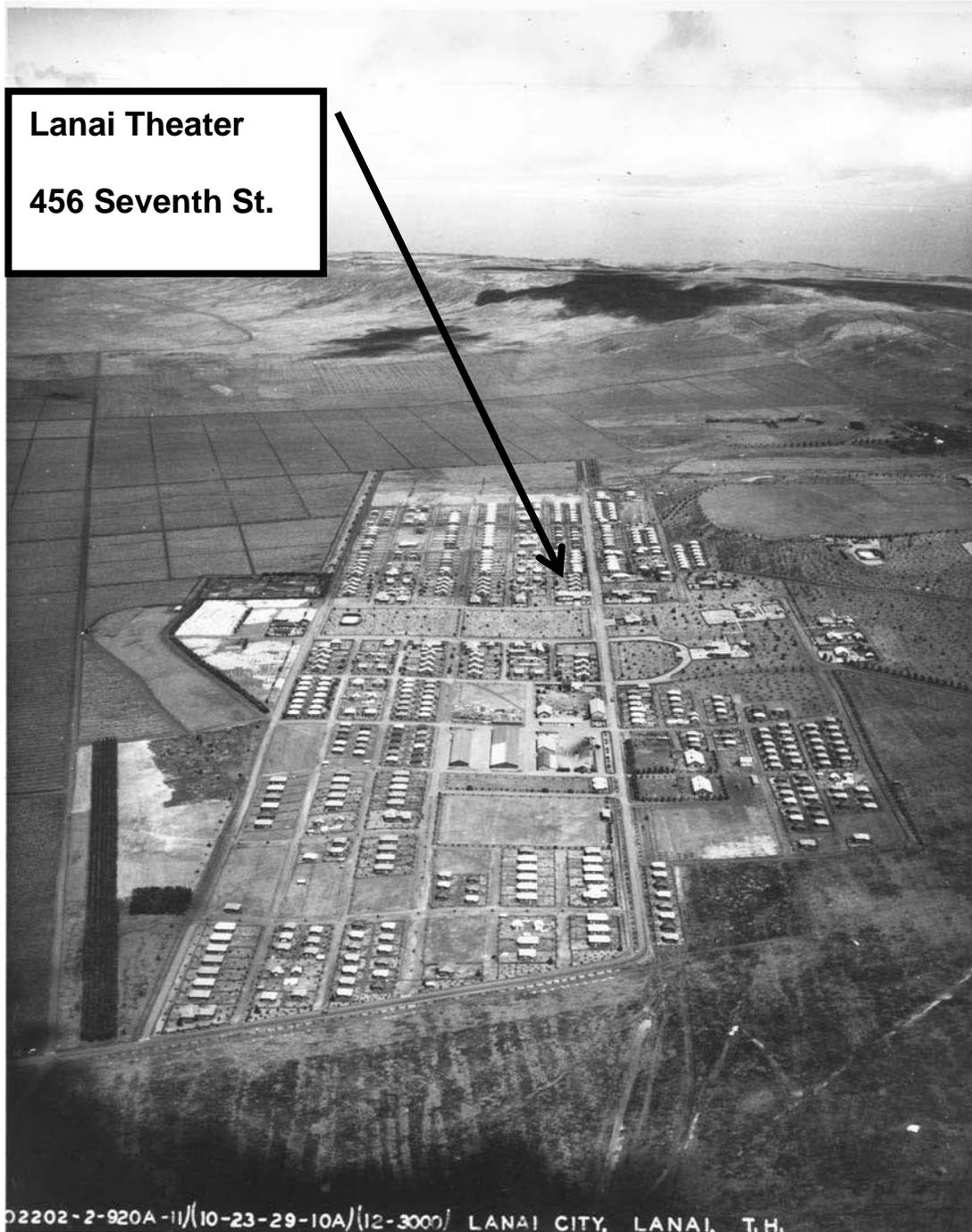
Photograph of Lanai residents with the Lanai Theater in the background. Photo taken January 31, 1926 on the occasion of a day trip from Honolulu to Lanai City by Hawaii Governor Wallace R. Farrington and an entourage of over 100 prominent businessmen. *Photograph "Historic photos of Lanai # 118," from the collection of the Lanai Cultural and Heritage Center.*



Photograph of a group of Lanai residents with Governor Farrington in the center of the front row, posing in front of the Lanai Theater. Photo taken January 31, 1926 on the occasion of a day trip from Honolulu to Lanai City by Farrington and an entourage of over 100 prominent businessmen. *Photograph "Historic photos of Lanai # 117," from the collection of the Lanai Cultural and Heritage Center.*



Aerial photograph taken October 23, 1929 showing Lanai City. The Lanai Theater is visible (added arrow) near the center of the photo. Note that the theater is still configured with its original gable roof (not clipped) and has the roof extension over the main entry facing Seventh Street. View facing northwest. *Photo courtesy of Kumo Pono Assoc. 11th Photo Section. This photo was taken by a U.S. military photographic section and is considered in the public domain.*



Photograph of the Lanai Theater taken ca 1930 after alterations to the entry and the roof.
Photograph "LCHC Lanai Theater (ca. 1930)," from the collection of the Lanai Cultural and Heritage Center.



Photograph taken ca. 1970 of a group of Lanai residents with the Lanai theater in the background. *Photograph "Hera Coll. Visayan Parade Group," from the collection of the Lanai Cultural and Heritage Center.*

